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EDUCATION

- Ph.D. Communication, 1981
 University of Massachusetts
- M.A. Communication, 1979
 University of Massachusetts
- B.A. English & History, 1974, College of the Holy Cross
 Summer of 1973, University of London

TEACHING AND ADMINISTRATIVE APPOINTMENTS

Professor & Dean, College of Communication, Butler University, 2012-Present

Eminent Scholar, Professor, and Chairperson, Department of Communication and Theatre Arts,
Old Dominion University, 2010 - 2012

Professor and Chairperson, Department of Communication and Theatre Arts,
Old Dominion University, 1994 - 2010

Visiting Professor, Media and Cultural Studies,
University of Aalborg, Denmark, Spring Semester 2001

Professor and Chairperson, Department of Communication,
Goucher College, 1991 - 1994

Visiting Professor, American and Commonwealth Arts,
University of Exeter, United Kingdom, 1990 - 1991

Associate Professor and Chairperson, Department of Communication,
Goucher College, 1985 - 1990

Assistant Professor, Department of Radio-Television-Film,
Bowling Green State University, 1981 - 1985

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Instructor, Department of Radio-Television-Film,
Bowling Green State University, 1980 - 1981

Teaching Associate and Teaching Assistant, Department of Communication,
University of Massachusetts, 1976 – 1980

Awards and Recognitions

First Place Award in the 2012 Annual Broadcast Education Association History Essay
Competition for “*The Sopranos* as Tipping Point in the Resurgence of HBO”

27th Annual Research Award in Recognition of a Distinguished Scholarly Career, Old Dominion
University, 2011

Appointed Eminent Scholar by Old Dominion University’s Board of Visitors, June 2010

First Place in the 2008 John G. Cawelti Book Award of the American Culture Association for
Outstanding Scholarly Inquiry into American Cultural Studies for *The Columbia History
of American Television*

2007 Distinguished Achievement Speaker for *The Columbia History of American Television*—
Delivering the Plenary Address, “Television and the Remaking of American Life,” at the
Annual Conference of the Virginia Association of Communication Arts and Sciences

2006 University Finalist for the TIAA-CREF Outstanding Virginia Faculty Award Sponsored by
the State Council of Higher Education in Virginia (SCHEV)

Senior Scholar Lecture (“Here Comes the 24/7 World: What We Can Learn from Television”),
College of Arts and Letters, Old Dominion University, 2005

2005 University Nominee for U.S. Professor of the Year, Doctoral and Research Institutions,
Carnegie Foundation for the Advancement of Teaching

2005 University Finalist for the TIAA-CREF Outstanding Virginia Faculty Award Sponsored by
the State Council of Higher Education in Virginia (SCHEV)

2004 Scholarly Award from the Governing Board of the American Culture Association for
Outstanding Contributions to American Cultural Studies

2004 University Finalist for the TIAA-CREF Outstanding Virginia Faculty Award Sponsored by
the State Council of Higher Education in Virginia (SCHEV)

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2003 Charles O. and Elizabeth C. Burgess Award for Research and Creativity from the College of Arts and Letters, Old Dominion University

Honorable Mention (Second Place) in the 2001 John G. Cawelti Book Award of the American Culture Association for Outstanding Scholarly Inquiry into American Cultural Studies for *Ken Burns's America*

First Place in the 2001 Ray B. Browne National Book Award of the Popular Culture Association in the Textbook Category for *Television Histories: Shaping Collective Memory in the Media Age*

Selection to Phi Kappa Phi National Honor Society for Special Distinction in Scholarship and Teaching, Old Dominion University Chapter, April 1996

1989 Distinguished Teaching Award in the Humanities, Goucher College

First Place Award in the 1989 Annual Broadcast Education Association History Essay Competition for "Re-examining the Murrow Legend and Tradition"

Outstanding Teacher in Communication, 1982 - 1983, presented by Women in Communication, Bowling Green State University Chapter

Teaching and Advising

Ph.D., M.A., and undergraduate students, including chairing and working on dissertation and thesis committees

ADMINISTRATION AND SERVICE

Old Dominion University:

Chairperson duties on the departmental level with responsibilities for degree programs in Communication, Theatre, and Dance, involving 24 full-time, 53 part-time faculty members, and 965 majors; operational analysis and reviewing of departmental goals and objectives on a yearly basis; overseeing an annual budget of \$2,299,880; faculty evaluation and performance counseling; creation, launch, and supervision of a master's degree program in Lifespan and Digital Communication; development and direction of a B.A.-B.S./M.A. accelerated degree program in Lifespan and Digital Communication; job searches; curricular management and expansion; student recruitment and retention; establishment of an honors degree in Communication; revision of departmental assessment procedures and annual implementation; participation in a master's program through the Humanities Institute by developing a concentration in Communication; direction of the department's career advantage program (internships); student advising; equipment purchases; grant writing and development activities; and extended efforts to increase our profile, outreach, and subsequent interactions with the surrounding arts and media communities in Hampton Roads (southeastern Virginia).

Administrative and committee work on the college and university levels, including the development and direction of a B.A./M.A. accelerated degree program in Humanities with an emphasis in Communication; a degree program in Professional Communication over Teletechnet, the university's distance/distributed learning network, and at Virginia Beach Higher Education Center; artistic director of ODU's annual Film and Video Festival, 1998-2006; creation of various interdisciplinary initiatives with Art, English, Foreign Languages, History, International Studies, Music, Psychology, Sociology, and Women's Studies; member of the arts council in the College of Arts & Letters (A & L); dean's advisory council in A & L; dean's search committee in A & L; A & L practicum committee; invited member on the university task force for International Programs; advisory committee for the graduate programs in International Studies; fund raising for the university library; sponsorship of performing arts events on campus, such as plays at the University Theatre and the Stables Theatre, as well as University Dance concerts; and the hosting of special appearances by incoming communication scholars and media professionals, including Mary Badham (Oscar nominated actress), Frank Deford (sports journalist), Vivian Ducat (producer-director), Chris Eyre (independent filmmaker), Garrison Keillor (radio host and storyteller; author), Rory Kennedy (independent filmmaker), Bettina Gregory (ABC News), David Grubin (producer-director), Steve James (producer-director), B.J. Leiderman (composer), David Newell (Mr. McFeely) and Hedda Sharapan (producer) of *Mister Rogers' Neighborhood*, Angela Santomero (co-creator, head writer, and producer) of *Blues Clues*, Arnold Schulman (Hollywood screenwriter), and Ken Wales (Hollywood producer).

Goucher College:

Chairperson duties on the departmental level, including management and budgeting for a faculty of six full-time and seven part-time members; personnel evaluation; updating and redesigning the communication curriculum; the planning, supervision, and opening of a new campus television studio; purchasing of equipment; substantially upgrading the department's audio production facilities; job searches; grants writing and fund raising activities; library acquisitions for both print and electronic media sources; undergraduate student recruitment; the organization of special field trips and seminars featuring incoming communication scholars and professionals; and developing relations between the department, the college, and the outside media and arts communities of Baltimore and Washington.

Committee work on the college level, including election to a three-year term (1991-1994) as Chairperson of Division I: The Humanities (American Studies; Area Studies; Communication; English; European Studies; Historic Preservation; History and Historical Studies; Latin American Studies; Modern Languages and Literatures; Philosophy; Religion; and World Literature); one of three faculty representatives on Goucher's five-year (1988-1993) strategic plan committee; faculty subcommittee for middle states accreditation; advisory committee for the Decker Computer Center; advisory committee for the Meyerhoff Arts Center; advisory committee for the Thormann International Studies Center; advisor for the weekly Goucher film series; and the organization of speaking and campus events involving various electronic journalists, filmmakers, and video artists and theorists, including Horton Foote, Charlayne Hunter-Gault, Larry King, Cokie Roberts, Mark Russell, Linda Wirtheimer, Judy Woodruff, and Gene Youngblood.

Bowling Green State University:

Committee work on the departmental, college, and university levels, including the development of a new M.A. degree in mass communication; undergraduate and graduate curriculum development; the graduate program advisory committee; advisory committee for transdisciplinary studies in communication; purchasing of equipment; library acquisitions; graduate student admissions; job searches; participation in an interdisciplinary graduate-level American Culture Program; participation in an interdisciplinary Film Studies Program; and the organization of special seminars for incoming Communication scholars and professionals.

RESEARCH

Books

The Sopranos (TV Milestones Series). Detroit, MI: Wayne State University Press, 2013.

Westerns: The Essential Journal of Popular Film and Television Collection. London and New York: Routledge, 2012. (with Michael T. Marsden).

Mad Men: Dream Come True TV. London and New York: I.B. Tauris/Palgrave Macmillan, 2011.

The Essential HBO Reader. Lexington, KY: University Press of Kentucky, 2008. (with Jeffrey P. Jones). (Paperback Edition, 2009).

The Columbia History of American Television. New York: Columbia University Press, 2007. (Paperback Edition, 2009). (Translated into Chinese by Renmin University Press, 2012).

Thinking Outside the Box: A Contemporary Television Genre Reader. Lexington, KY: University Press of Kentucky, 2005. (with Brian Rose). (Paperback Edition, 2008). (Translated into Chinese by Huzhong University Press, 2011).

Ken Burns's America. New York: Palgrave for St. Martin's Press, 2001.

Television Histories: Shaping Collective Memory in the Media Age. Lexington, KY: University Press of Kentucky, 2001. (with Peter C. Rollins). (Paperback Edition, 2003).

In the Eye of the Beholder: Critical Perspectives in Popular Film and Television. Popular Press for the University of Wisconsin Press, 1997. (with Michael T. Marsden and Jack Nachbar).

Film and the Arts in Symbiosis: A Resource Guide. Westport, CT: Greenwood, 1988. This book is an anthology that explores the relationship of film with radio, television, video art, new media, literature, theatre, painting, graphic arts, photography, classical and popular music.

American Film Exhibition: An Analysis of the Motion Picture Industry's Market Structure, 1962 - 1980. London and New York: Routledge, 2013 (Reprint). Originally published in New York: Garland, 1983.

Book-in-Progress

Conversations with Ken Burns. Jackson, MS: University Press of Mississippi (under contract and in progress as part of the Television Conversations Series—forthcoming in 2015).

Book Chapters

“Reconsidering Eric Barnouw’s Trilogy of American Broadcasting History and Its Aftereffect.” *A Companion to the History of American Broadcasting.* Ed. Aniko Bodroghkozy. Malden, MA: Blackwell, forthcoming in 2015.

“*The Sopranos*: ‘Made in America.’” *Finale: Considering the Ends of Television Series.* Eds. David Bianculli and David Lavery. Syracuse, KY: Syracuse University Press, forthcoming in 2014.

“*The Sopranos* as Tipping Point in the Second Coming of HBO.” *The Essential Sopranos Reader.* Eds. David Lavery, Douglas Howard, and Paul Levinson. Lexington, KY: University Press of Kentucky, 2011: 7-16.

“Ken Burns’s Rebirth of a Nation: *The Civil War* as Made-for-Television History.” *Why We Fought: America’s Wars in Film and History.* Eds. Peter C. Rollins and John E. O’Connor. Lexington, KY: University Press of Kentucky, 2008: 99-120.

“Televising 9/11 and Its Aftermath: The Framing of George W. Bush’s Faith-Based Politics of Good and Evil.” *The Changing Face of Evil in Film and Television.* Ed. Martin F. Norden. Amsterdam and New York: Rodopi, 2007: 195-214 (with William B. Hart and Frances Hassencahl).

“‘Where the Past Comes Alive’: Television, History and Popular Memory.” *A Companion to Television.* Ed. Janet Wasko. Malden, MA: Blackwell, 2005: 361-378.

“*The Civil War* (Public Broadcasting Service, 1990),” and “The Moon Landing (Network Pool Coverage, 1969).” *Key Television Texts.* Ed. Glen Creeber. London: Arnold, 2004: 50-54 & 135-139.

“The Multiplex: The Modern American Motion Picture Theatre as Message.” *Hollywood: Critical Concepts in Media and Cultural Studies.* Ed. Thomas Schatz. New York: Routledge, 2003: 364-379.

- "High Concept, Small Screen: Reperceiving the Industrial and Stylistic Origins of the American Made-for-TV Movie." *Connections: A Broadcast History Reader*. Ed. Michele Hilmes. Belmont, CA: Wadsworth, 2003: 209-230.
- "The Multiplex: The Modern American Motion Picture Theatre as Message." *Exhibition, The Film Reader*. Ed. Ina Rae Hark. New York: Routledge, 2002: 155-159.
- "Ken Burns's Rebirth of a Nation: Television, Narrative, and Popular History." *The Historical Film: History and Memory in Media*. Ed. Marcia Landy. New Brunswick, NJ: Rutgers University Press, 2000: 303-315.
- "Redesigning *Pocahontas* (1995)." *The Contemporary Reader, Sixth Edition*. Ed. Gary Goshgarian. New York: Longman, 1999: 232-246 (with Kathy Merlock Jackson).
- "Ken Burns's *The Civil War* (1990): Public Television, Popular History, and the Academy." *An American Mosaic: Rethinking American Culture Studies*. Ed. Marshall Fishwick. New York: American Heritage, 1997: 103-116.
- "Digital Color Imaging and the Colorization Controversy: Culture, Technology, and the Popular as Lightning Rod." *Technohistory: Using the History of American Technology in Interdisciplinary Research*. Ed. Chris Hables Gray. Malabar, FL: Krieger, 1996: 5-32.
- "Revisiting the Recordings of Wars Past: Remembering the Documentary Trilogy of John Huston." *Reflections in a Male Eye: John Huston and the American Experience*. Eds. Gaylyn Studlar and David Desser. Washington, D.C.: Smithsonian Institution Press, 1993: 33-61.
- "Recreational Architecture as Popular Culture: The Symbolic Design of the American Movie Theater." *Dominant Symbols in Popular Culture*. Eds. Ray B. Browne, Marshall W. Fishwick and Kevin D. Browne. Bowling Green, OH: Bowling Green State University Press, 1990. 154-164.
- "Popular Culture and Film Studies." *Symbiosis: Popular Culture and Other Fields*. Eds. Ray B. Browne and Marshall W. Fishwick. Bowling Green, OH: Bowling Green State University Press, 1988. 41-51.
- "The American Made-for-TV Movie." *TV Genres: A Handbook and Resource Guide*. Ed. Brian Rose. New York: Greenwood, 1985. 151-180.
- "Sports Telecasting." *TV Genres: A Handbook and Resource Guide*. Ed. Brian Rose. New York: Greenwood, 1985. 257-286.

Book Series Editorship

General Editor for the “Essential Reader Series in Contemporary Media and Culture” from the University Press of Kentucky, 2006-present

Journal Editorship

Co-Executive Editor, *Journal of Popular Film and Television*, 1998-present

Published Quarterly by Taylor & Francis Under the Routledge Imprint including the 30th Anniversary Special Issue Devoted Entirely to “Media Literacy and Education: The Teacher-Scholar in Film and Television” 30.1 (2002)

Guest Editorships

Special Issue on Parties and Celebrations in American Culture. *Journal of American Culture* 33.2 (2010). This issue includes my coauthored introductory article, “An Introduction to Parties and Celebrations in American Culture: Toasting Bill Jones”: 1-4. (with Cary Elza and Kathy Merlock Jackson).

Special Issue on Television as Historian. *Film & History: An Interdisciplinary Journal of Film and Television Studies* 30.2 (2000). This issue includes my introductory article, “Television as Historian, Part 2: Reframing the Past from Inside the TV Environment”: 5-6.

Special Issue on Television as Historian. *Film & History: An Interdisciplinary Journal of Film and Television Studies* 30.1 (2000). This issue includes my introductory article, “Television as Historian: An Introduction: 7-12.

Special Issue on Ethical Issues in Popular Film and Television. *Journal of Popular Film and Television* 21.3 (1993). This issue includes my introductory article, “Beyond Contempt and Celebration”: 90-91.

Special Issue on the International Agenda in Popular Film and Television. *Journal of Popular Film and Television* 19.4 (1992). This issue includes my introduction: 146-147.

Special Issue on Television History. *Journal of Popular Film and Television* 17.2 (1989). This issue includes my introductory article, “Clio Beckons Us to the Looking Glass”: 43-45.

Special Issue on Television and Culture. *Journal of Popular Film and Television* 16.1 (1988). This issue includes my introduction: 3-5.

Special Issue 3 on Genre Studies. *Journal of Popular Film and Television* 13.4 (1986). This issue includes my introduction: 164-165.

Special Issue 2 on Genre Studies. *Journal of Popular Film and Television* 13.3 (1985).

Special Issue 1 on Genre Studies. *Journal of Popular Film and Television* 13.2 (1985). This issue includes my introduction: 53-54, and a lead article by John G. Cawelti.

Special Issue on New England. *Journal of Regional Cultures* 3.2 (1983). This issue includes my introductory article, "The New England States: Regional Tradition, Resiliency, and the Sea": 2-7, and nine other essays covering topics on material culture, folklore, American studies, and the media arts.

Refereed Articles

"Updating the Standard for the Next Generation of Electronic Media Historians." *Review of Communication* 3.3 (2003): 227-235.

"Chalk, Talk, and Videotape: Utilizing Ken Burns's Television Histories in the Classroom." *Organization of American Historians Magazine of History* 16.4 (2002): 16-22.

"'The Germans Wore Gray, You Wore Blue': Frank Capra, *Casablanca*, and the Colorization Controversy of the 1980s." *Journal of Popular Film and Television* 27.4 (2000): 24-32.

"Redesigning *Pocahontas* (1995): Disney, the 'White Man's Indian', and the Marketing of Dreams." *Journal of Popular Film and Television* 24.2 (1996): 90-98. (with Kathy Merlock Jackson).

"Quelling the 'Oxygen of Publicity': British Broadcasting and The Troubles' During the Thatcher Years." *Journal of Popular Culture* 30.1 (1996): 115-131.

"Ken Burns—A Conversation with Public Television's Resident Historian." *Journal of American Culture* 18.1 (1995): 1-12.

"'A Breed Apart': Hollywood, Racial Stereotyping, and the Promise of Revisionism in *The Last of the Mohicans* (1992)." *Journal of American Culture* 17.2 (1994): 1-20.

"Ken Burns's America: Style, Authorship, and Cultural Memory." *Journal of Popular Film and Television* 21.2 (1993): 50-62.

"The Murrow Legend as Metaphor: The Creation, Appropriation, and Usefulness of Edward R. Murrow's Life Story." *Journal of American Culture* 15.1 (1992): 75-91.

"Ken Burns's Rebirth of a Nation: Television, Narrative, and Popular History." *Film & History* 22.4 (1992): 118-133.

- "High Concept, Small Screen: Reperceiving the Industrial and Stylistic Origins of the American Made-for-TV Movie." *Journal of Popular Film and Television* 19.3 (1991): 114-127.
- "A Visit to the Imaginary Landscape of Harrison, Texas: The Filmed Stories of Horton Foote." *Literature/Film Quarterly* 17.1 (1989): 2-12.
- "The Transformation of Art and Culture in America During the Communication Revolution." *Journal of American Culture* 10.1 (1987): 1-6.
- "Revisiting the Recordings of Wars Past: Remembering the Documentary Trilogy of John Huston." *Journal of Popular Film and Television* 15.1 (1987): 27-41.
- "The Film Bureau Phenomenon in America and Its Relationship to Independent Filmmaking." *Journal of Film and Video* 38.1 (1986): 40-48.
- "The Film Bureau Phenomenon in America: Advocacy of Contemporary Motion Picture and Television Production." *Current Research In Film: Audiences, Economics and Law*, Volume II. Ed. Bruce Austin. Norwood, NJ: Ablex Publishing, 1986: 204-224.
- "An Introduction to the American Film Industry." *Journal of Film and Video* 36.1 (1984): 42-55.
- "Reading *The River* (1937): Pare Lorentz and the 1930s." *Journal of Regional Cultures* 3.1 (1983): 17-40 (with Kathy Merlock Jackson).
- "The Influence of the Paramount Decision on Network Television in America." *The Quarterly Review of Film Studies* 8.3 (1983): 9-23 (with Cathy Pratt).
- "Capra and Altman: Mythmaker and Mythologist." *Literature/Film Quarterly* 11.1(1983): 28-35.
- "*Wings*: Radio Play Adapted to Experimental Stage." *Journal of Popular Culture* 16.4 (1983): 151-157.
- "Charles E. Sellier, Jr. and Sunn Classic Pictures: Success as a Commercial Independent in the 1970s." *Journal of Popular Film and Television* 10.3 (1982): 106-118.
- "The Multiplex: The Modern American Motion Picture Theater as Message." *Journal of Popular Film and Television* 9.4 (1982): 158-165.
- "The Appearance of the Corporate Hero on American Television." *Kentucky Journal of Communication Arts* 9.1 (1981): 20-23.
- "Radio and Motion Pictures: A Case Study of Media Symbiosis." *Mass Comm Review* 8.1 (1981): 21-29.

Invited or Contracted Articles

- “Pathologizing Post-9/11 America in *Homeland*: Private Paranoia, Public Psychosis,” *Critical Studies in Television*, 7:1 (forthcoming in 2012 with Katherine C. Edgerton).
- “A Modest Response to the Genealogy of Television Studies in America,” *Critical Studies in Television*, 6:1 (2011): 101-103.
- “Discussing Documentary’s Dominion: Excerpts From a Radio Roundtable,” *International Documentary*, 23:8 (2004): 36-37.
- "With Eyes Wide Open: Five Fundamental Considerations for Living in the Media Age," *American Arts Quarterly*, XV.2 (1999): 9-15.
- "Film Language and the Persistence of Racial Stereotyping in *The Last of the Mohicans* (1992)." *Journal of Contemporary Thought*, 7 (1997): 45-70.
- "Ken Burns's American Dream—Histories-for-TV from Walpole, New Hampshire." *Television Quarterly* XXVII.1 (1994): 56-64.
- "An Introduction to the American Film Industry." *University Film and Video Association Monograph*, Number 5: College Course Files, 1986: 11-17.
- "A Reappraisal of John Wayne," *Films in Review* 37.5 (1986): 282-289.
- "The Texas Film Commission." *The Handbook of Texas*. Volume 3. Austin, TX: University of Texas Press, 1986: 977-978.
- "A Docudrama About Kampuchea: Personalizing the Social Tragedy of *The Killing Fields* (1984)." *Magill's Cinema Annual*. Ed. Frank N. Magill. Englewood Cliffs, NJ: Salem Press, 1985: 270-276.
- "*Silkwood* (1983): Blending Fact and Fiction in the Docudrama." *Magill's Cinema Annual*. Ed. Frank N. Magill. Englewood Cliffs, NJ: Salem Press, 1984: 367-373.

Electronic Publications

- “Smash Cut to Black,” *Critical Studies in Television*, 12 July 2013 at <http://cstonline.tv/smash-cut-to-black>.
- “Terror, Torture, Soldier, Spy,” *Critical Studies in Television*, 13 June 2013 at <http://cstonline.tv/terror-torture-soldier-spy>.

“Brody Must Die,” *Critical Studies in Television*, 29 November 2012 at <http://cstonline.tv/brody-must-die>.

“The Tragic Beauty of Ken Burns’s *The Dust Bowl* (2012),” *Critical Studies in Television*, 5 October 2012 at <http://cstonline.tv/the-dust-bowl>.

“Like It or Not, Aaron Sorkin Has Found His Niche,” *TV Worth Watching*, 24 August 2012 at <http://www.tvworthwatching.com/BlogPostDetails.aspx?postId=3045>.

“The ‘Most Interesting Man in the World’,” *Critical Studies in Television*, 15 June 2012 at <http://cstonline.tv/most-interesting-man>.

“JFK, Don Draper, and the New Sentimentality,” *Critical Studies in Television*, 4 January 2010 at <http://www.criticalstudiesintelevision.com/index.php?siid=12899>.

“Falling Man and *Mad Men*,” *In Media Res*, 20 April 2009 at <http://mediacommons.futureofthebook.org/imr/2009/04/14/falling-man-and-mad-men-154>.

Encyclopedia Entries

“Television.” *Encyclopaedia Britannica and Compton’s Encyclopedia Online*. Chicago: Encyclopaedia Britannica, 2009. (8,000 words)

"Ken Burns," "The Civil War," and "Edward R. Murrow." *The Encyclopedia of Television*. 2nd Edition. Ed. Horace Newcomb. New York: Routledge, 2004: 370-372, 524-526 and 1564-1567.

"Edward R. Murrow" (1652-1653). *Censorship: A World Encyclopedia*. Ed. Derek Jones. London: Fitzroy Dearborn, 2001.

"Ken Burns" (126-127) and "The Civil War" (175). *The Guide to United States Popular Culture*. Eds. Ray B. Browne and Pat Browne. Bowling Green, OH: Bowling Green State University Press, 2001.

"Ken Burns." *The Encyclopedia of Television News*. Ed. Michael D. Murray. New York: Oryx Press, 1999: 27-28.

"Birth of a Nation" (59-61), "docudramas" (186-187), and "movie ratings" (403). *History of the Mass Media in the United States: An Encyclopedia*. Ed. Margaret A. Blanchard. Chicago: Fitzroy Dearborn, 1998.

"The Last of the Mohicans." *The Encyclopedia of Novels Into Film*. Eds. John C. Tibbetts and James M. Welsh. New York: Facts on File, 1997: 223-226.

"Ken Burns" (258-260), "The Civil War" (373-375), and "Edward R. Murrow" (1103-1105). *The Encyclopedia of Television*. Ed. Horace Newcomb. Chicago: Fitzroy Dearborn, 1997.

"Candice Bergen," "Fox Broadcasting Company," "Jay Leno," "Roseanne." *Encarta '95: The Complete Interactive Multimedia Encyclopedia*. Redmond, WA: Microsoft, 1996.

Other Publications

"President's Message." *ACAN: The Newsletter of the American Culture Association*. Winter 1997: 6-7.

"President's Message." *ACAN: The Newsletter of the American Culture Association*. Winter 1996: 3-4.

Review Essays or Reviews

2 Reviews of Recent Academic Books in Popular and Critical Studies. *Communication Booknotes Quarterly* 42.2 (2011): 136-139.

Natasha Vargas-Cooper. *Mad Men Unbuttoned: A Romp Through 1960s America*. *Journal of American Culture* 34.2 (June 2011): 207-208.

Dana Polan. *The Sopranos*. *Journal of American Culture* 34.2 (June 2011): 213-214.

4 Reviews of Recent Academic Books in Popular and Critical Studies. *Communication Booknotes Quarterly* 42.1 (2011): in press.

2 Reviews of Recent Academic Books in Popular and Critical Studies. *Communication Booknotes Quarterly* 37.2 (2006): 94-96, 98-100.

3 Reviews of Recent Academic Books in Popular and Critical Studies. *Communication Booknotes Quarterly* 37.1 (2006): 65-68.

5 Reviews of Recent Academic Books in Popular and Critical Studies. *Communication Booknotes Quarterly* 36.4 (2005): 237-244.

3 Reviews of Recent Academic Books in Popular and Critical Studies. *Communication Booknotes Quarterly* 33.4 (2002): 260-262, 264-265.

4 Reviews of Recent Academic Books in Popular and Critical Studies. *Communication Booknotes Quarterly* 33.3 (2002): 199-201, 204-205, 209.

“Mainstreaming *Jazz* (2001) for a National Audience.” *Film & History: An Interdisciplinary Journal of Film and Television Studies* 31.2 (2001): 65-69.

7 Reviews of Recent Academic Books in Popular and Critical Studies. *Communication Booknotes Quarterly* 32.4 (2001): 222-225, 228-229, 231-234.

4 Reviews of Recent Academic Books in Popular and Critical Studies. *Communication Booknotes Quarterly* 31.3 (2000): 178-182, 183-184.

4 Reviews of Recent Academic Books in Popular and Critical Studies. *Communication Booknotes Quarterly* 31.2 (2000): 124-125, 131-132, 140-143.

Special Presentation of *The American Experience—New York: A Documentary Film* (1999). *Film & History: An Interdisciplinary Journal of Film and TV Studies* 30.1 (2000): 76-78.

6 Reviews of Recent Academic Books in Popular and Critical Studies. *Communication Booknotes Quarterly* 31.1 (2000): 45-47, 51-53, 55-57.

4 Reviews of Recent Academic Books in Popular and Critical Studies. *Communication Booknotes Quarterly* 30.2 (1999): 93-94, 104, 130-131, 133-134.

3 Reviews of Recent Academic Books in Popular and Critical Studies. *Communication Booknotes Quarterly* 30.1 (1999): 23-24, 26-27, 57-58.

2 Reviews of Recent Academic Books in Popular and Critical Studies. *Communication Booknotes Quarterly* 29.4 (1998): 201-202, 230.

7 Reviews of Recent Academic Books in Popular and Critical Studies. *Communication Booknotes Quarterly* 29.1 (1998): 21-22, 28-29, 60-64.

14 Capsule Reviews of Recent Academic Books in Popular Culture/Cultural Studies. *Communication Booknotes* 28.1 (1997): 12-15.

"Worth Reading"—*An Introductory Guide to Cultural Theory and Popular Culture* by John Storey. *Critical Studies in Mass Communication* 11.4 (1994): 389-391.

12 Capsule Reviews of Recent Academic Books in Popular Culture/Cultural Studies. *Communication Booknotes* 25.4 (1994): 71-74.

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Brian Rose. *Televising the Performing Arts: Interviews with Merrill Brockway, Kirk Browning, and Roger Englander*. *Journal of Popular Film and Television* 22.3 (1994): 136.

13 Capsule Reviews of Recent Academic Books in Popular Culture/Cultural Studies.
Communication Booknotes 25.2 (1994): 20-23.

15 Capsule Reviews of Recent Academic Books in Popular Culture/Cultural Studies.
Communication Booknotes 24.4 (1993): 90-95.

"Worth Reading"—*Watergate in American Memory: How We Remember, Forget, and Reconstruct the Past* by Michael Schudson. *Critical Studies in Mass Communication* 10.4 (1993): 423-425.

15 Capsule Reviews of Recent Academic Books in Popular Culture/Cultural Studies.
Communication Booknotes 24.1 (1993): 20-23.

15 Capsule Reviews of Recent Academic Books in Popular Culture/Cultural Studies.
Communication Booknotes 23.6 (1992): 153-157.

20 Capsule Reviews of Recent Academic Books in Popular Culture/Cultural Studies.
Communication Booknotes 23.2 (1992): 42- 47.

Garth Jowett and James M. Linton. *Movies as Mass Communication*, Second Edition.
Communication Quarterly 39.2 (1991): 192-193.

AFI Education Services. *The American Film Institute's Factfiles*, 15 Volumes. *Journal of Popular Film and Television* 15.1 (1987): 53-54.

Gene D. Phillips. *Alfred Hitchcock*. *Journal of Popular Film and Television* 15.1 (1987): 51.

Richard Alan Nelson. *Florida and the American Motion Picture Industry 1898-1980*, 2 Volumes. *Journal of Popular Film and Television* 14.1 (1986): 41-42.

"Image and Social Commentary in *Daisy: The Story of a Facelift*." *Film & History* 15.2 (1985): 46-47.

S. Fisher and R.L. Fisher. *Pretend the World is Funny and Forever: A Psychological Analysis of Comedians, Clowns, & Actors*. *Journal of Popular Film and Television* 10.2 (1982): 87.

Grants and Affiliations

Grant Reviewer for Research Awards Program, City University of New York Library System,
2008-present

Collaborated with Development Officers at Old Dominion University to Raise \$65,000 towards the eventual \$500,000 Endowment for the annual ODU Film and Video Festival, 2002-2006

Received \$1000 Research Travel Grant to visit the Ken Burns Collection at the Folklore Archives of the Wilson Library, University of North Carolina at Chapel Hill, from the College of Arts and Letters, Old Dominion University, May-June 1996

Grant Reviewer for the Humanities, Science, and Technology Program in Interpretive Research, Division of Research Programs, National Endowment for the Humanities, 1993-present

Secured Departmental Support of \$25,000 in December 1992 from the Harry L. Gladding Foundation to fund the annual senior project, foster activities with other departments, subsidize outside speakers, and generally enhance activities in theatre and communication.

Received Support of \$3000 from the Jesse Ball DuPont Fund to Participate in the Council on International Educational Exchange's International Faculty Development Seminar, "Northern Ireland: Images of a Divided Society," University of Ulster, Coleraine, November 22-28, 1992

Grant Reviewer of Fellowships for University and College Teachers and Independent Scholars, Division of Fellowships and Seminars, National Endowment for the Humanities, 1992-present

Participant in the National Endowment for the Humanities 1992 Summer Seminar, "The Role of Technology in American Culture," which was directed by Dr. Carroll Pursell, Department of History, Case Western Reserve University, Cleveland, Ohio, between June 15 and July 24, 1992

Grant Reviewer for the Access Category of the Reference Materials Program, Division of Research Programs, National Endowment for the Humanities, 1988-present

Received a Beatrice Aitchison Research Fellowship to study the issues of historiography and historical methods in American broadcasting history, Summer 1987, Goucher College.

Received an Elizabeth Nitchie Research Fellowship in the Humanities to finish *Film and the Arts in Symbiosis: A Resource Guide*, Summer 1986, Goucher College.

Received a Faculty Research Development Fellowship to study, "The War Documentaries of John Huston: A Case Study of Innovation and Subsequent Suppression," Summer 1983, Bowling Green State University.

Received a Faculty Research Development Fellowship to study: "The History of the U.S. Film Service, 1938-1940," Summer 1982, Bowling Green State University.

Conference Papers

"Ken Burns Reconsidered: Mainstreaming History for Millions on PBS," presented at the Annual Conference of the Broadcast Education Association, Las Vegas, Nevada, April 2013

"*The Sopranos* as Tipping Point in the Recent Resurgence of HBO," presented at the Annual Conference of the Broadcast Education Association, Las Vegas, Nevada, April 2012

"'Made in America': *The Sopranos*," presented the Annual Conference of the American Culture Association, Boston, Massachusetts, April 2012

"JFK, Don Draper, and the New Sentimentality," presented at the Conference of the Society for Cinema and Media Studies, Boston, Massachusetts, March 2012

"The Other Side of Camelot: *Mad Men* and the Kennedy Moment," presented the Annual Conference of the American Culture Association, San Antonio, Texas, April 2011

"A Generational Reappraisal in Ric Burns's *The Way West* (1995) and Ken Burns and Stephen Ives's *The West* (1996)," presented the Annual Conference of the American Culture Association, St. Louis, Missouri, March 2010

"Situation Tragedy: The Banality of Tony Soprano," presented the Annual Conference of the American Culture Association, New Orleans, Louisiana, April 2009

"Ken Burns's Living Room War: *The Civil War* (1990) as Popular History," presented at the 123rd Conference of the American Historical Association, New York, NY, January 2009.

"Televising Apollo 11: The Moon Landing as Instant History," presented at the Fifth Biennial Film & History Conference on "Film and Science: Fiction, Documentaries, and Beyond," Chicago, Illinois, November 2008

"*The Sopranos* as Tipping Point in the Second Coming of HBO," presented at *The Sopranos* Wake, New York, NY, May 2008

"Living Large in the Suburbs: The American Dream According to *The Sopranos*," presented the Annual Conference of the American Culture Ass., San Francisco, California, March 2008

"The Cold War, Vietnam, and Apollo 11: The 1969 Moon Landing as Made-for-TV History," presented at the 122nd Conference of the American Historical Association, Washington, D.C., January 2008.

“Behind the Scenes at HBO: Adapting *Angels in America* for Pay TV,” presented at the Annual Conference of the American Culture Association, Boston, Massachusetts, April 2007

“Edward R. Murrow in Black and White: Resurrecting the Patron Saint of Broadcast Journalism for a New Generation,” presented at the Annual Conference of the American Culture Association, Atlanta, Georgia, April 2006

“This Could Be the Start of Something Big’: Steve Allen and the Legacy of *Tonight!*” presented at the Annual Conference of the American Culture Association, San Diego, California, March 2005

“Michael Moore’s Wild Ride: A Brief History of *Fahrenheit 9/11*,” presented at the Third Biennial Film & History Conference on “War in Film, Television, and History,” Dallas, Texas, November 2004

“I Want My Niche TV’: Genre as a Networking Strategy in the Digital Era,” presented at the Conference of the Society for Cinema and Media Studies, Atlanta, GA, March 2004

“Rediscovering Louis Armstrong in Ken Burns’s *Jazz* (2002),” presented as part of a special session honoring the Preservation Hall Jazz Band for being awarded the 2003 Ray and Pat Browne Award for Outstanding Contributions to American Culture at the Annual Conference of the American Culture Association, New Orleans, Louisiana, April 2003

“Accidents Happen: The Improbable Rise and Eventual Demise of Desilu Productions, 1948-1967,” presented at the Annual Conference of the ACA, Toronto, Canada, March 2002

“Living in a Digital World: Five Fundamental Considerations Concerning Communication and Culture in the Era of Globalization,” presented at the 5th Conferencia de Las Americas, Universidad de Las Americas, Puebla, Mexico, October 2001.

“Ken Burns’s (Re)production of *Thomas Jefferson* (1997): Finding a Place for Popular History Alongside Professional History,” presented at the American Presidency on Film Conference, Ronald Reagan Presidential Library, Simi Valley, California, November 2000

“Life Lessons: Learning the Basics on *Brooklyn Bridge* (1982),” presented at the Annual Conference of the American Culture Association, New Orleans, Louisiana, April 2000

“Global Village 2000: Rediscovering the Relevance of Marshall McLuhan’s Metaphor as Message,” presented at the Annual Conference of the Popular Culture Association, New Orleans, Louisiana, April 2000

- "Remembering *Thomas Jefferson* (1997): *American Lives* as Biographical History on Public Television," presented at the Annual Conference of the American Culture Association in the South, Roanoke, Virginia, October 1999.
- "The Prime-Time Biography as Popular History: Negotiating Entertainment, Profit, and Historical Understanding for Audiences in the 1990s," presented at the 4th Conferencia de Las Americas, Universidad de Las Americas, Puebla, Mexico, October 1999.
- "'Who Knows the Secrets of the Human Heart?': Projecting Political, Sexual, and Racial Tolerance in Neil Jordan's *The Crying Game* (1992)," presented at the Annual Conference of the Popular Culture Association, San Diego, California, April 1999.
- "Lessons Learned of the American Past, New Visions of an American Future: The Television Biography as Popular History," presented at the Annual Conference of the National Communication Association, New York City, November 1998 (with Carolyn Anderson).
- "A Garden of Earthly Delights: The Allure of the Image Culture and the Need for Media Literacy," presented at the Images Have Consequences Symposium, the Newington-Cropsey Foundation Cultural Studies Center in Hasting-on-Hudson, NY, 13 June 1998.
- "The Question of Authorship in *Empire of the Air: The Men Who Made Radio*, presented at the Annual Conference of the American Culture Association, Orlando, Florida, April 1998.
- "Mediating *Thomas Jefferson* (1997): Ken Burns and the Documentary Tradition," presented at the 112th Conference of the American Historical Association, Seattle, Washington, January 1998 (on a panel including filmmaker, Ken Burns, which was recorded and later telecast on C-SPAN and C-SPAN 2 during May 1998).
- "Producing *Empire of the Air: The Men Who Made Radio*: Film Biography as History on Public Television," presented at the XVIIth Conference of the International Association for Media & History, Salisbury, Maryland, July 1997.
- "'Mystic Chords of Memory': The Cultural Voice of Ken Burns," presented at the Annual Conference of the American Culture Association, San Antonio, Texas, March 1997.
- "Historias del Norte: Multicultural Representations in *The Way West* (1995) and *The West* (1996)," presented at the 2nd Conferencia de Las Americas, Universidad de Las Americas, Puebla, Mexico, February 1997.
- "'A Breed Apart': Hollywood, Racial Stereotyping, and the Promise of Revisionism in *The Last of the Mohicans* (1992)," presented at the Annual Conference of the American Literature Association, San Diego, California, May 1996.

"Don't Know Much About History: Updating the Legend of *Pocahontas* (1995)," presented at the Annual Conference of the American Culture Association, Las Vegas, Nevada, March 1996 (with Kathy Merlock Jackson).

"Lingua Franca: Popular Culture in the Communication Age," presented at the International Cultural Studies Conference, East-West Center, Honolulu, Hawaii, January 1996.

"Producing History on Film: The Historiography of Ken Burns's *The Civil War*," presented at the Annual Conference of the Literature/Film Association, Ocean City, Maryland, December 1995.

"'The Germans Wore Gray, You Wore Blue': *Casablanca* and the Politics of Colorization," presented at the Annual Conference of the Mid-Atlantic American Culture Association, Syracuse, New York, November 1995.

"Redesigning *Pocahontas* (1995): Disney Animation Addresses the Hollywood Indian," presented at the Annual Conference of the American Culture Association in the South, Richmond, Virginia, October 1995 (with Kathy Merlock Jackson).

"Shifting Expressions of Race and Ethnicity in the Film and Television Adaptations of *The Last of the Mohicans*," presented at the Fifth International Popular Culture Conference, Oxford University, Oxford, England, July 1995.

"Ken Burns's Rebirth of a Nation: Television, Narrative, and Popular History," presented at the Annual Conference of the International Communication Association, Albuquerque, New Mexico, May 1995.

"*It's a Wonderful Life* and the Colorization Controversy: Behind the Recycling of a Hollywood Classic," presented at the Annual Conference of the American Culture Association, Philadelphia, Pennsylvania, April 1995.

"Ken Burns's American Dream: Authorship, Ideology, and Cultural Memory," presented at the Conf. of the Eastern Communication Association, Washington, D.C., April-May 1994.

"Censoring 'The Troubles': British Television Coverage of Northern Ireland," presented at the Annual Conference of the Popular Culture Association, Chicago, Illinois, April 1994.

"Quelling the 'Oxygen of Publicity': British Broadcasting and 'The Troubles' During the Thatcher Years," presented at the Annual Conference of the International Communication Association, Washington, D.C., May 1993.

"Ken Burns's America: Television, History, and Narrative," presented at the Annual Conference of the American Culture Association, New Orleans, Louisiana, April 1993.

- "Much Ado About Nothing: Turner Entertainment Television and the Colorization Controversy," presented at the Annual Conference of the American Culture Association, Louisville, Kentucky, March 1992.
- "Assessing the Legend of Edward R. Murrow: The Creation, Appropriation, and Usefulness of a Popular Hero," presented at the Third International Popular Culture Conference, King Alfred's College, Winchester, England, July 1991.
- "Recognizing Ourselves in the Murrow Discourse," presented at the Annual Conference of the International Communication Association, Trinity College, Dublin, Ireland, June 1990.
- "Re-examining the Murrow Legend and Tradition," first place award in the Annual Broadcast Education Association History Essay Competition for 1989, Las Vegas, Nevada.
- "Metatheoretical Concerns in Popular Cultural Theory," presented at the Annual Conference of the Popular Culture Association," New Orleans, Louisiana, March 1988.
- "Remembering the Documentary Trilogy of John Huston," presented at the Sixth International Conference of Culture and Communication, Philadelphia, Pennsylvania, October 1986.
- "Film and Radio in America: Synthesizing Our Communication Arts," presented at the Annual Conference of the American Culture Association, Atlanta, Georgia, April 1986.
- "The History and Philosophy of America's Film and TV Commissions," presented at the Annual Conference of the University Film and Video Association, James Madison University, Harrisonburg, Virginia, August 1984.
- "Pay-TV and Motion Pictures: A Case Study of Mass Media Symbiosis," presented at the Annual Conference of the American Culture Association, Toronto, Canada, March 1984.
- "The Film Bureau Phenomenon," presented at the Annual Conference of the Eastern Communication Association, Philadelphia, Pennsylvania, March 1984.
- "The American Made-for TV Movie: A Historical-Critical View," presented at the Annual Conference of the Speech Communication Association, Washington, D.C., November 1983.
- "A Brief History of Sports Telecasting," presented at the Annual Conference of the Midwest Popular Culture Association, Bowling Green State University, October 1983.
- "Charles Sellier, Jr. and Sunn Classic Pictures: Identifying America's B-Movie Audiences During the 1970s," presented at the Annual Conference of the Society for Cinema Studies, University of Pittsburgh, May 1983.

- "Television and Sports: What is the Research Agenda?" presented at the Annual Conference of the Popular Culture Association, Wichita, Kansas, April 1983 (with David Ostroff).
- "Reading *The River* (1937): Film as a Socio-Cultural Artifact," presented at the Annual Conference of the American Culture Association, Wichita, Kansas, April 1983 (with Kathy Merlock Jackson).
- "Mass Media Symbiosis: An Approach to Evaluating Between Media Phenomena," presented at the Annual Conference of the Central States Speech Association, Lincoln, Nebraska, April 1983.
- "The Implication of the Paramount Decision on Network Television, 1972-1981," presented at the Annual Conference of the American Culture Association, Louisville, Kentucky, April 1982 (with Cathy Pratt).
- "American Radio Drama: The Evolution of Radio Aesthetics, 1972-1981," presented at the Annual Conference of the Speech Communication Association, Anaheim, California, November 1981.
- "The American Movie Theater as Message," presented at the Annual Conference of the Popular Culture Association, Cincinnati, Ohio, March 1981.
- "Media Forum: New Waves and Recent Ripples in the Gangster Genre Pool," presented at the Annual Conference of the Speech Communication Association, New York City, November 1980 (with Carolyn Anderson).
- "Contemporary Generic Transformations in the Gangster Film," presented at the Annual Conference of the Speech Communication Association, New York City, November 1980 (with Carolyn Anderson).
- "Capra and Altman: Mythmaker and Mythologist," presented at the Annual Film, Literature and History Conference, Salisbury State College, Salisbury, Maryland, June 1980.
- "*Meet John Doe* and *Nashville*: Flip Sides of American Mythology," presented at the Annual Conference of the American Culture Association, Detroit, Michigan, April 1980.
- "The Appearance of the Corporate Hero on American Television," presented at the Annual Conference of the Popular Culture Association, Detroit, Michigan, April 1980.
- "Domestic Exhibition and Its Adversarial Relationship with the Major American Distributors in the 1970s," presented at the Annual Conference for the Society for Cinema Studies, Syracuse University, March 1980.

"Radio and Motion Pictures: A Case Study of Media Symbiosis," presented at the Annual Conference of the New England Popular Culture Association, Clark University, March 1980.

"*Wings*, a Case Study: Some Thoughts on Radio Aesthetics," presented at the Annual Conference of the Midwest Popular Culture Association, Bowling Green State University, October 1979.

"Genre as Constraint and Catalyst: Modernizing the Popular in *Breathless*, *Bonnie and Clyde*, and *The American Friend*," presented at the Annual Conference of the University Film Association, Ithaca College, August 1979 (with Carolyn Anderson).

"Metatheoretical Concerns in Film Theory," presented at the Annual Conference of the Society for Cinema Studies, San Francisco State University, March 1979.

Keynote Addresses, Presentations, and Panels

"Hollywood's Western as Genre and Myth," presented at the Institute for Learning in Retirement, Virginia Beach Higher Education Center, 24 and 26 April 2012

"Scholarly Publishing in the Digital Age," presented the Annual Conference of the American Culture Association, San Antonio, Texas, April 2011

Keynote Address: "HBO, *The Sopranos*, and the Transformation of Television Drama During the Digital Era," delivered at the opening session of the "Séries d'Elite, Culture Populaire: Le Cas HBO" Conference sponsored by the Graduate School of Social Science and Humanities at Université de Picardie Jules Verne, Centre d'Histoire de Sciences Po at the Cité Internationale Universitaire of Paris, 7 June 2010

Keynote Address: "Reinventing Television in the Digital Era: The Resurgence of HBO and *The Sopranos*' Aftereffect," delivered at the 13th Annual University of Kansas Graduate Film and Media Symposium, Lawrence, Kansas, 12 February 2010

"Co-Editor's Report on the *Journal of Popular Film and Television*," presented at the Fifth Biennial Film & History Conference on "Film and Science: Fiction, Documentaries, and Beyond," Chicago, Illinois, November 2008

Distinguished Achievement Speaker for *The Columbia History of American Television*—
Delivering the Plenary Address, "Television and the Remaking of American Life," at the Annual Conference of the Virginia Association of Communication Arts and Sciences in Virginia Beach, October 2007

“Co-Editor’s Report on the *Journal of Popular Film and Television*,” presented at the Annual Conference of the American Culture Association, Boston, Massachusetts, April 2007

“Co-Editor’s Report on the *Journal of Popular Film and Television*,” presented at the Fourth Biennial Film & History Conference on “The Documentary Tradition,” Dallas, Texas, November 2006

Keynote Address: “The Future of Television in the Age of the Internet,” featured presentation at a Doctoral Colloquium, School of Communication & the Arts, Regent University, 6 November 2006

Chaired an Editors’ Panel and presented the “Co-Editor’s Report on the *Journal of Popular Film and Television*” at the Annual Conference of the American Culture Association, San Diego, California, March 2005

Moderator of a Special Town Meeting: “*Fahrenheit 9/11* and the (Culture) War at Home,” at the Third Biennial Film & History Conference on “War in Film, Television, and History,” Dallas, Texas, November 2004

“Co-Editor’s Report on the *Journal of Popular Film and Television*,” presented at the Third Biennial Film & History Conference on “War in Film, Television, and History,” Dallas, Texas, November 2004

Respondent to a Special Session entitled, “A Critical Eye: Gary Edgerton’s Contributions to the Study of Film, Television, and American Culture” (as Recipient of the 2004 American Culture Association Governing Board Award for Outstanding Contributions to American Cultural Studies) at the Annual Conference of the American Culture Association, San Antonio, Texas, April 2004

“Co-Editor’s Report on the *Journal of Popular Film and Television*,” presented at the Annual Conference of the American Culture Association, San Antonio, Texas, April 2004

“‘Where the Past Comes Alive’: Ken Burns and the Rise of History on Television,” presented at the Tenth Annual Friends of the Library Author Dinner, Old Dominion University, 12 April 2004

“‘More Stars Than Are in the Heavens’: Hollywood’s Classical Style and the Rise of the Image Culture,” presented as part of the “A Lens to the World” Lecture Series at the Chrysler Museum in Norfolk, Virginia, 19 March 2003

Keynote Address: “Images Have Consequences: A Call for Media Literacy,” presented at Norfolk Academy’s Fine Arts and Humanities Day, 16 April 2002

“Globalism and the New Digital Media After 9/11,” presented at the Annual Conference of the Popular Culture Association, Toronto, Canada, March 2002

"Television and Film as History: Collective Memories in America, England, and Denmark," presented as four public lectures as part of a team taught course at the University of Aalborg, Denmark, February-March 2001.

“Co-Editor’s Report on the *Journal of Popular Film and Television*,” presented at the Annual Conference of the Popular Culture Association, New Orleans, Louisiana, April 2000

"Co-Editor's Report on the *Journal of Popular Film and Television*," presented at the 4th Conferencia de Las Americas, Universidad de Las Americas, Puebla, Mexico, Oct 1999.

"Scholarly Publications—the *Journal of Popular Film and Television* Approaching 30," presented at the 53rd Annual University Film and Video Association Conference, Boston, Massachusetts, 5 August 1999.

Chair and presenter on a panel/round table discussing "How Will Technology Change Faculty Roles?" at the National Communication Association's Summer Conference on Communication & Technology, 23 July 1999.

"Filming the Fable of the Scorpion and the Frog: Hollywood, Neil Jordan's *The Crying Game* (1992), and Its Legacy for Euro-Irish Cinema," presented at the 2nd Annual Foreign Languages and Literatures Symposium, "Europe in Transition," Old Dominion University, 10 April 1999.

"The Television Documentary as Popular History: Constructing Collective Memories on American Public Television," presented as a visiting lecture at the University of Aalborg, Denmark, October 1998.

Organizer and chair of a panel/round-table on "Communication and Distance Learning Education: Old Dominion University's Professional Communication Program on Teletechnet" at the annual Virginia Communication of Arts and Sciences Conference, Williamsburg, Virginia, September 1996.

"Welcoming Latin Americanists into the American Culture Association," delivered at the 1st Conferencia de Las Americas, Universidad de Las Americas, Puebla, Mexico, Feb. 1996.

Organizer and chair of a panel/round-table on "Future Research in Popular Culture" at "The Future of Popular Culture Studies in the Twenty-First Century: In Honor of Ray Browne, Bowling Green State University, June 1992

Served in the roles of panel chairperson and respondent at annual conferences for the National Communication Association, Eastern Communication Association, American Culture Association, Popular Culture Association, and Society for Cinema and Media Studies.

Other Research Affiliations

Member of the Editorial Advisory Board, *Journal of Media Literacy Education*, 2012-present

Member of the Editorial Advisory Board, *Series/Season/Show*, 2011-present

Member of the U.S. Advisory Board of *Critical Studies in Television*, 2010-present

Member of the Editorial Advisory Board, *Journal of Broadcasting and Electronic Media*, 2009-present

Associate Editor, *Journal of American Culture*, 2002-present

Member of the Editorial Advisory Board, *Journal of American Culture*, 1999-2002

Editor for Popular and Critical Studies, *Communication Booknotes Quarterly*, 1997-present

Topical Contributor: Popular Culture, *Communication Booknotes*, 1991-1997

Member of the Editorial Advisory Board, *Film & History: An Interdisciplinary Journal of Film and Television Studies*, 1995-present

Member of the Editorial Advisory Board, *Film—The Annual Editions Series*, McGraw-Hall, 2006-present

Member of the Editorial Advisory Board, *The Review of Communication*, 1999-2007

Member of the Editorial Advisory Board, *Journal of Popular Culture*, 2000-2005

Member of the Editorial Advisory Board, *Journal of Family Communication*, 1999-2005

Associate Editor, *The Mid-Atlantic Almanack*, 1995-2005

Associate Editor, *Critical Studies in Media Communication*, 1998-2002

Book Review Editor, *Journal of Popular Film and Television*, 1995-1998

Senior Associate Editor, *Journal of Popular Film and Television*, 1991-1998

Gary R. Edgerton—Page 27

Associate Editor, *Journal of Popular Film and Television*, 1984-1991

Member of the Advisory Board, *Journal of Popular Film and Television*, 1982-1984

Member of the Advisory Board, Series on Popular Culture, Sage Publications, Edited by Dr. Garth Jowett, 1989-2001

Paper Referee for the *Journal of Popular Film and Television*, *Critical Studies in Television*, *Critical Studies in Mass Communication*, *Journal of American Culture*, *Journal of Broadcasting and the Electronic Media*, *Journal of Popular Culture*, *Film & History: An International Journal of Film and Television Studies*, *Journal of Film and Video*, *American Quarterly*, *American Journalism*, *Journal of American History*, *Humor: International Journal of Humor Research*, and the *Michigan Academician*

PROFESSIONAL SERVICE

President of the American Culture Association, 1995-1997; Elected Vice-President/President-Elect of the American Culture Association, 1993-1995; Elected Second Vice-President of the American Culture Association, 1986 - 1989; Elected to the Governing Board of the American Culture Association, 1983 - 1986; Area Chair, Film and Television Studies, Popular Culture and American Culture Association's National Convention, 1986 - 1987; Area Chair, Film and Television Studies, American Culture Association's National Convention, 1982 - 1986; Area Chair, Television Studies, American Culture Association's National Convention, 1981 - 1982; and peer reviewer providing outside evaluations for a distinguished professorship at the Georgia Institute of Technology (2004); promotion applications to professor in telecommunications at Bowling Green State University (2013), communication/radio-television-film at Georgia State University (2008), Auburn University (2007), Bowling Green State University (1998), Northern Illinois University (1998), University of Minnesota/Duluth (1996), Ohio University (1996), Virginia Wesleyan College (1995), and University of Massachusetts (1994); tenure applications and promotion to associate professor in communication/radio-television-film at Ohio State University (2011), Auburn University (2007), Clark University (2004), Texas Tech University (2000), University of Kansas (1999), Virginia Commonwealth University (1999), Eastern Illinois University (1994), Ohio University (1993), University of Hawaii (1992), Auburn University (1991), Ohio University (1990), University of Florida (1990), Northern Illinois University (1989), U. of Minnesota (1989), Ithaca College (1989), Queens College of CUNY (1987), U. of Missouri (1986), and Ohio University (1985).

OTHER PROFESSIONAL ACTIVITIES

External Reviewer for the School of Communication, College of Fine Arts and Communication, Eastern Carolina University, 22-23 April 2010

Participant in C-SPAN Seminar for Professors, C-SPAN in the Classroom, Washington, D.C., 6-7 August 1998.

Participant in the Third Annual Conference on Children and Television, Annenberg Public Policy Center, National Press Club, Washington, D.C., 22 June 1998.

Represented the American Culture Association as President at the White House Ceremony for the Presentation of the National Medal of Arts and The Charles Frankel Prize Awards, Washington, D.C., 5 October 1995.

Participant in an eight-week course entitled, "The Contemporary Eye: Comprehending the Art of Our Time," Smithsonian Institution, Washington, D.C., October - December 1993.

Participant in a seven-week course entitled, "Twenty Years of Public Broadcasting: A Behind-the-Scenes Perspective," Smithsonian Institution, Washington, D.C., October and November 1988.

Participant in a Development Communications Incorporated Seminar on Desktop Video (concerning the relationship between personal computers and video), Arlington, Virginia, December 1987.

Participant in the North American Television Institute's Seminars on Computer Graphics for Video, Computer Assisted Video Training, and VideoDisc Technology, Washington, D.C., June 1986.

Participant in the International Radio and Television Society College Conference, "Programming: The Ever-Changing Constant," New York City and Rye, New York, February 1985.

Participant in the International Television and Radio Society College Conference, "All Television Is Not Created Equal - New Media in the 80s," New York City and Glen Cove, New York, February 1983.

Research Consultant, Macro-Content Analysis of Network News, 1979-1980, Research funded by the ABC News Department.

Director of the Mind's Eye Cine Club, 1978. Received a grant from the University of Massachusetts Arts Council to conceive, design, and administer a campus film series.

16 mm. cameraman for sporting events and newsfilm, 1977-1978, Fran-Tek Corporation, South Hadley, Massachusetts.

Director, Weekly Film Classics Series, 1977, University of Massachusetts - Amherst.

Reporting, layouts, and photography at *The Worcester Post*, 1973-74, Worcester, Massachusetts

MEDIA ATTRIBUTIONS

Providing more than two-dozen commentaries on average per year since 1990 across a wide variety of media and culture topics in (1.) magazines and trade journals such as *Bloomberg.com*, *Current*, *Newsweek*, *Salon*, *Télérama* (Paris), *U.S. News & World Report*, and *Variety*; (2.) national newspapers such as the *Albuquerque Tribune*, *Baltimore Sun*, *Boston Globe*, *Chicago Tribune*, *Christian Science Monitor*, *Chronicle of Higher Education*, *Dallas Morning News*, *Detroit News*, *The Guardian* (United Kingdom), *Houston Chronicle*, *Kansas City Star*, *Los Angeles Times*, *Minneapolis Star Tribune*, *New York Times*, *Philadelphia Inquirer*, *Pittsburgh Post-Gazette*, *Portland Oregonian*, *U.S.A Today*, *U.S.A Today Weekend*, and *Washington Post*; and (3.) regional newspapers such as the *Akron Beacon Journal*, *Bergen Record* (Hackensack, New Jersey), *The Birmingham News* (Alabama), *Boston Herald*, *Daily Press* (Newport News), *Chattanooga Times Free Press* (Tennessee), *Chicago Daily Herald*, *Daily Press* (Newport News), *Daily Telegraph* (Sydney, Australia), *El País* (Madrid), *Fort Wayne Journal-Gazette*, *Hartford Courant*, *Inside Indiana Business*, *Jacksonville Journal Courier*, *Los Angeles Advocate*, *Milwaukee Journal Sentinel*, *Newark Star-Ledger*, *Newsday*, *Palm Beach Post*, *Potomac News* (Virginia), *News Tribune* (Tacoma, WA), *Orlando Sentinel*, *Register & Bee* (Danville), *Richmond Times-Dispatch*, *Roanoke Times & World News*, *San Jose News*, *Star Telegram* (Fort Worth/Dallas, TX), *Seattle Times* (Washington), *Star Tribune* (Minneapolis—St. Paul, MN), *Virginian-Pilot* (Norfolk), *Times Globe* (St. John's, New Brunswick, Canada), *Washington Times*, *Wichita Eagle* (Kansas), and *Worcester Telegram & Gazette* (Massachusetts); as well as giving numerous interviews for national and local television and radio programs, including *ABC Family*, *The Academic Minute* (Northeast Public Radio), American Public Media's *Marketplace*, *Art of the Matter*, *WFYI-FM* (Indianapolis, Indiana), *BBC Radio 5*, *CBC Radio Network*, *CBN*, *CNN*, *C-SPAN*, *C-SPAN 2*, *Daybreak*, *WISH-TV* (Indianapolis, Indiana), *The First Day*, *WIBC-FM* (Indianapolis, Indiana), *Fox News*, *Hear/Say*, *WHRV-FM* (National Public Radio in Hampton Roads), *The Jim French Show*, *KIRO AM/FM* (Seattle, Washington), *The Lakeshore*, *98.1-FM*, *Northwest Indiana Public Radio*, *Metro Network* (40 Virginia radio stations), *The Michael Clish Show*, *Marathon Media Radio Network* (twenty stations in the Midwest originating from *WRLO/WHRN* in Madison, Wisconsin), *Miller in the Morning*, *WOKV-FM* (Jacksonville, Florida), *Morning Break*, *WTKR-TV Channel 3* (Norfolk), *Morning Edition* (NPR), *Pilot 13 Cable News Channel 4*, *The Ralph Steadman Show*, *KPAM-FM* (Portland, Oregon), *Ray Steele*, *News Center*, *WIBC-FM* (Indianapolis, Indiana), *Steve Simpson*, *Morning News*, *WIBC-FM* (Indianapolis, Indiana), *Talking History* hosted by Bryan Le Beau (available on 400 stations nationwide on the Public Radio Satellite System and internationally on the Voice of America), *It's Your Call*, *WHRO-TV, Channel 15* (Norfolk Public Television), *This Week in Hampton Roads*, *WHRO-TV, Channel 15* (Norfolk Public Television), *Virginia News Network* (55 radio stations), *Weekend Northwest*, *KIRO AM/FM* (Seattle, Washington), *With Good Reason* (National Public Radio network of Virginia), *WRZA-AM* (All-News Radio in Richmond, Virginia), *WTKR-TV, Channel 3* (Norfolk) *11 p.m. newscast*, *WVEC-TV, Channel 13* (Norfolk) *6 p.m. newscast*, and *WVEC-TV, Channel 13* (Norfolk) *11 p.m. newscast*.

ORGANIZATIONAL MEMBERSHIPS

American Culture Association

Association for Communication Administration

Association for Education in Journalism and Mass Communication

Broadcast Education Association

International Communication Association

International Association for Media and History

National Communication Association

Popular Culture Association

University Film and Video Association